

The Parisian Touch in Millinery

BY SARA MARSHALL COOK

A Softening Grace

ALREADY the silhouette, character and the popular materials of the millinery for this spring and summer are decided. Each of the famous modistes has, of course, her own point of view on the mode of the season, though there would seem to be a general agreement that hats, both large and small, should have drooping side trimmings of some sort. This side trimming, though not distinctly new, has been firmly adopted by the Parisienne, for it gives a softening grace to the otherwise decidedly short, severe tailored silhouette of the moment which will undoubtedly continue through 1921.

The shapes are so varied that there is no hard and fast rule. Hats may be worn straight, tilted to one side or slightly backward, but the forward tilt, once considered so smart, no longer exists.

There are two new and rather pronounced tendencies of the season which, although not as yet widely known, may easily become the fashion. One is the small, round Reboux shape with four-inch brim and medium crown. The brim is slightly rolled up at the right side and held in place by a large plaited rosette, usually of a different material. For instance a black satin model has its rosette of black grosgrain and the edge of the brim piped with the grosgrain. Reboux exploits this idea extensively, and it is meeting with a very big success among her exceedingly exclusive clientele.

The Rolling Brim and A Wealth of Feathers

THE other new thought comes from Lewis in the form of a small hat, which achieves great height at the back, not only on account of its rolled-up brim, but by the piling up of paradise or burnt pheasant feathers. Both Sorel and Faber, of the Comédie Française in Paris, have sponsored this type of hat. That speaks well for its continuance.

Reboux is using coque feathers extensively. She entirely covers black satin hats having two-inch brims with these feathers in black and orange, thus giving them a very striking appearance. The coque feathers are interspersed with black pheasant tails in wild effect. On her small toques, which she features, considerable use is made of black satin ribbon loops. There are four or five, one on top of the other, at either side of the hat.

At Lewis's practically every hat has a trimming of some sort, feather, flowers, ribbons or tassels of beads, placed under the brim on the right side. He features double brims, and as an example of this shows a hat with underbrim of rose crepe de chine, with a thick roll edge on the top of the brim of black crepe de chine. The crown is also of the black crepe de chine. At the right side is a cluster of pink roses, two or three of which are brought to the underbrim and fall from long stems in a trail of roses to the waist.

Larger Hats in Silks and Straws

LEWIS also uses a notable amount of metal laces for entire hats. One interesting model has a large brim, turned up in the front, edged with silver braid. At the right side of the brim is a fall of ostrich feathers, each long, uncured plume being weighted by a pear-shaped silver cabochon. This fall may be draped around the neck in very becoming lines.

At this house one sees few toques, but a big percentage of brims, large and small. There is a distinct movement for the very large hat, which is narrow from front to back and very wide from side to side.

Maria Guy is making a great feature of straw crowns with brims of crepe de chine. A lovely picture hat of white crepe de chine, very large, is made over cotton padding, giving a soft effect. It has a bow trimming and long streamer ends of white crepe de chine. She uses little fancy straw, but makes a great use of picot combined with crepe de chine, also crepe de chine in all colors for entire hats.

Cheer Jeanne Duc is showing novelties that are amusing in detail rather than in shape. On a large hat of lemon yellow taffeta, of the rather floppy sailor shape, she ar-



ranges a wreath of flowers made of colored seashells and metal in bright shades. This model is exquisite for a young girl. She trims a black lace brim with a narrow satin ruche, which takes a serpentine line, appliquéd flat on the brim.

Dressy Novelties In Tailored Hats

THE same designer has introduced a novelty in tailored hats in a small shape of navy blue picot, which turns up at the left side and well down on the other. The very high crown, which gets narrower at the top, is encircled by a broad ribbon with gay Roman stripes, almost as tall as the crown. The ribbon is tied loosely at the right side and falls in loops and ends.

Exclusive novelties of Jeanne

Duc's are the small hats with two-inch brims, which are entirely covered, both crown and brim, with small beads worked in mosaics in bright colors. The edges of these hats are softened by a tulle band, which falls over the face. Such hats are usually trimmed with varicolored baby ribbons, knotted at the right side and falling in long streamers.

Louison shows both the small turban and the very large sailor shape, the latter unusually wide from side to side, much shorter at the back and having almost no brim whatever across the front. A novel and pronounced trimming feature is her use of goose quill feathers, dyed in bright shades of emerald green or black edged with green. Most un-

In upper panel—Hat from Saget of Paris in black straw, satin and glycerine finished wings. Toque of blue metalized ribbon and blue velvet flowers. Below, left to right—Models from Louison showing use of dyed and glycerined goose feathers, satin ribbon on a wide brimmed straw hat and straw hat with ribbon mitered to form deep points on the upturned brim. Reading down right column—Saget model of beige picot straw, with brown taffeta crown and pink roses. Louison hat of heavy brick red grosgrain ribbon. The layers of ribbon at either side pass through slits in the brim. Hat of peacock blue straw with black satin pipings and glycerined ostrich ornament in peacock blue and black

usual, but at the same time very smart, is a large hat of black picot, showing the crown made entirely of these quills, dyed a bright emerald green and glycerined. These are placed vertically around the crown, so close together that the foundation of green taffeta is not visible. The crown is conical shape, making it possible for the feathers to meet in a point at the top. Under the brim at the right side is a long

Ribbons, Flowers And Large Wings

LOUISON also makes much use of ribbons, wide satin or ciré, both plain and striped, heavy grosgrain and narrow metalized silk ribbons; also small blue velvet flowers with yellow centers, appliquéd flat on a turned-up brim or forming an entire crown of a medium small hat, having an exaggeratedly pointed brim



from side to side, while the back and front of the brim are extremely narrow. Another novel feature of this season's millinery is the use of large glycerined wings, in black, though deep shades of blue are also much in evidence.

At the lower left of this page is one of Louison's models, showing the use of dyed and glycerined goose feathers. The hat is of black picot straw, while the upstanding brim, across the front only, is covered with green goose feathers edged with black. At the back the brim rolls very slightly and is left plain. There is a cluster of the feathers attached low at the right side.

Also shown to-day is a smart tailored model from Louison in semicircle form, made almost entirely of

brick red, unusually heavy grosgrain ribbon, about five inches in width. The narrow brim is of picot straw of a matching shade. At each side it is slashed to permit five pieces of the heavy ribbon to pass through, thus forming the only trimming. These layers of ribbon are not looped.

A very dressy model is of tête de nègre picot straw trimmed with wide satin ribbon of matching shade. The brim is very large at the sides, while the back and front are very narrow. In fact, at the center front the brim is entirely cut away. The wide satin ribbon passes around the crown, and at this narrow point knots, forming one large loop and an end, the latter being wired and attached to the brim.

Notes From Paris

SURELY nowhere in the world can a thousand and one accessories for a lady of fashion be found in a more alluring display or in a more unlimited choice than in Fashion's street, Rue de la Paix.

If you are looking for a new evening necklace made of diamonds worked in a flexible band with square diamond pendant an inch and a quarter in diameter, with another diamond rectangular in shape, only slightly smaller, attached at the center back, you can find it on the Rue de la Paix. If you are interested in a round, uncut cabochon fully an inch and a half in diameter, which is attached at each side to a narrow round silk cord with ornamental slides and small pendants of rose diamonds, you can find this on the same street.

Should the dimensions of the emerald frighten you, cross the street and you will find very lovely single pearls hung in this identical manner to a narrow silk cord of light blue, pink, green or mauve. This novel and interesting way of suspending pendants of precious stones from the sides instead of from the top is considered most chic by the smart and fashionably dressed women of Paris.

Josephine's Diamonds In All Their Glory

A LITTLE further down the street the shopper stands enchanted before the actual earrings of diamonds and emeralds given by Napoleon I to Josephine.

An unusual idea for a lovely solitaire, sponsored by Cartier, is the frailest imaginable basket-like setting of platinum mounted on a threadlike ring of black enamel.

An exceedingly interesting and novel mounting for a gold meshbag is achieved by working a quarter-inch gold bar frame in most unexpected proportions. The horizontal bar, not over an inch in length, forms the top of the frame and serves as a base for the mounting of the ruby studded clasps. From this point the bar descends at either side at an ever increasing angle to a depth of three inches, forming the widest portion of the bag. Although the frame is exceedingly narrow at the top, the purse is most useful owing to the spreading proportions of the frame.

Worth, as well as Doucet, is showing novelty fans of coque feathers in the most delightful colors—carise, jade green and dove gray—set into two straight sticks of tortoise shell. The coque feathers are large and rather straight, so that only the slightest curl remains at the top. The feathers are cleverly mounted at the sides of the tortoise-shell sticks to come out at different angles, giving a very wild and disheveled look, but at the same time making a smart and unusual fan.

Whimsical Novelties In Matching Sets

E LAINE, the clever designer of matching sets of hat and scarf, hat and umbrella and hat and bag, has made a most amusing set in gray taffeta, gray leather and black silk cord, consisting of a tight fitting toque, handbag and a rather large mesh black silk veil with just a suspicion on the border of the taffeta and silk cord echoing the design of the hat and scarf. She is also showing umbrellas edged with fringe that when closed give an amusing silhouette because of the peculiar puff of fringe from which the handle emerges. They are evidently for town use, as they are in tête de nègre, navy, deep prune and a dull rust red.

One of the fashionable stationers is showing sealing wax in bars nearly half a yard in length, ranging in colors from bronze, steel and all metal shades to the most resplendent cerise, orange, blue and green. This line was used as a window display and gave quite the impression of an artist's palette.